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EVIDENCES OF INCOMPLETENESS IN THE *AENEID* OF VERGIL¹

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That Vergil himself did not consider his great epic complete in the form in which we now have it we learn from the life of the poet which has come down to us under the name of Tib. Cl. Donatus, who says, §51:

Bucolica Georgicaque emendavit. Anno vero quinquagesimo secundo, ut ultimam manum Aeneidi imponeret, statuit in Graeciam et Asiam secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophiae vacaret.

But these plans were interrupted by his meeting with Augustus, who persuaded him to return to Rome in the imperial company. On which return journey he fell sick, grew rapidly worse, and died a few days after his arrival at Brundisium.

Painfully conscious that his great work was in an unfinished condition, he wished to destroy it. Donatus' account goes on to state:

Qui cum gravari morbo sese sentiret, scrinia saepe et magna instantia petivit, crematurus Aeneida; quibus negatis testamento comburi iussit, ut rem *inmendatam imperfectamque*. Verum Tucca et Varius monuerunt id Augustum non permissurum. Tunc eidem Vario, ac simul Tuccae, scripta sub ea conditione legavit, ne quid adderent quod a se editum non esset, et versus etiam imperfectos, si qui erant, relinquerent.

To the casual modern reader, the imperfections of the *Aeneid* are not obvious; but the fact that its author considered these imperfections so great as to warrant the instant destruction of the whole poem forces us to admit their existence, and challenges the student's endeavor to discover them.

The one obvious evidence of incompleteness, appealing to the eye of one who cannot even read the poems in the original, is the

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"half lines" of the *Aeneid*. Let us first consider this evidence. According to tradition (Donatus, §§34, 35), Vergil wrote out the *Aeneid* first in prose, and afterward turned this into verse; and, while the inspiration of composition was upon him, he left certain lines unfinished, lest, in stopping to complete these, he should lose momentum:

Quippe qui, dum scriberet, ne quid impetum moraretur, quaedam imperfecta reliquit; alia levissimis versibus veluti fulsit; quos per iocum pro tigillis vel tibicinibus interponi a se dicebat, ad sustinendum opus, donec solidae columnae advenirent.

Such, then, is the traditional explanation of the half-lines: that Vergil left them purposely as temporary "props" to his structure as he hurried on to its completion, intending later to come back and give these passages a permanent and perfect form.

There are no incomplete lines in the *Eclogues* and none in the *Georgics*, poems which Vergil finished to his satisfaction and gave to the world in his own life-time; while in the *Aeneid* there are fifty-seven lines, distributed as follows: in the first book, three; in the second, ten; in the third, seven; in the fourth, five; in the fifth, six; in the sixth, two; in the seventh, six; in the eighth, three; in the ninth, six; in the tenth, six; in the eleventh, two, and in the twelfth, one. In all these lines the sense is complete (with one exception, of which more later), and the next line goes on without any loss of connection, so that the fact that the line is incomplete has no apparent effect upon the passage except the obvious one of a break in the metrical flow.

It will be seen from the facts stated above that the first, sixth, eighth, eleventh, and twelfth books are comparatively free from broken lines; that the third, fourth, fifth, seventh, ninth, and tenth have each an appreciable number; and that the second is noticeable for its large number of such lines. This distribution cannot, perhaps, be said to have any particular significance. And yet it is at least surprising that the second book, which otherwise shows signs of the greatest care in composition, should contain the largest number of incomplete lines.

We may accept the traditional explanation covering all these broken lines if we desire. We should then say that Vergil, in the

heat of poetic inspiration, hurried on, ignoring many of the rules of composition, syntactical and metrical, and among these the rule as to the completion of his lines; or else that he, finding it difficult to complete a given line, having finished a statement in less than a line, deliberately left the line incomplete and went on with a new sentence in the next line. He then left the problem of line completion until he should come to revise the whole poem at his leisure. That Vergil did actually complete one line extemporaneously under the inspiration of recitation before Augustus, we have on the authority of Servius, whose note on vi. 165 is as follows: *Hemistichium hoc [i. e., Martemque accendere cantu] dicitur addidisse dum Augusto hunc sextum librum recitaret; nam ante hemistichium fecerat dicendo: Aere ciere viros. Postea in presentia Augusti, ex abundantia intellectus, addidit subito: Martemque accendere cantu.*

But scholars have never been quite satisfied with this explanation, and have endeavored to show that, in the case of many of the lines at least, Vergil had a dramatic purpose in leaving the line incomplete. We get a hint of this in Servius' note on iv. 361. Aeneas has ended his appeal to Dido:

Desine meque tuis incendere teque querelis:
Italiam non sponte sequor;

and here, says Servius, *oratorie ibi finivit, ubi vis argumenti constitit*. And Forbiger, in his note on i. 534, commenting upon this statement of Servius, enlarging upon *oratorie* says: *Alii censent a Vergilio consulto et certo quodam consilio [eos versos] relictos esse, scilicet ut animo lectoris, argumenti gravitate commoto, ad meditandum mora daretur.*

We have here, therefore, a second explanation of the half-lines, or at least a part of them: the broken line represents a pause for oratorical effect. Just as there naturally would be a pause in the action after the speech of Aeneas in the passage above mentioned, so this pause may be represented to the reader's eye by leaving a blank space of half a line following the completion of the speech. Then we are ready for the action of Dido:

Taliam dicentem iamdudum aversa tuetur,
Huc illuc volvens oculos totumque pererrat
Luminibus tacitis et sic accensa profatur.

Let us now see to what extent this oratorical situation is duplicated in the other half-lines.

In i. 560, the broken line follows the speech of Ilioneus to Dido; and a similar pause may be supposed to precede her reply:

Talibus Ilioneus; cuncti simul ore fremebant
Dardanidae.

Color is given to the oratorical-pause argument by the fact that these very words are repeated in v. 385, where the succeeding action does not require a pause, and where the line is finished without break. Dares has just finished speaking:

Ducere dona iube. Cuncti simul ore fremebant
Dardanidae, reddique viro promissa iubebant.

In the passage of first occurrence (i. 560) it would have been very easy to omit *Dardanidae* altogether, and so avoid the broken line.

Again in ii. 233:

Ducendum ad sedes simulacrum orandaque divae
Numina conclamant.
Dividimus muros et moenia pandimus urbis.

The crowd clamors for the reception of the wooden horse into the walls. . . . Accordingly the gates are enlarged for that purpose.

In ii. 346 a slightly different situation arises, but similar in effect. The broken line (one word, *Audierit*) ends a parenthetical passage of four lines explaining the presence of the youth, Coroebus. The succeeding line continues the action which had been interrupted by the parenthesis.

ii. 720: Me, bello e tanto digressum et caede recenti,
Attrectare nefas, donec me flumine vivo
Abluero.
Haec fatis, etc.

Here the broken line ends a speech; so also in ii. 623. iii. 218 marks the end of a long digression on the part of Aeneas, explaining how the Harpies came to be dwelling on the Strophades, and giving a physical description of those creatures. The line following resumes Aeneas' interrupted narrative. In iii. 316 a slightly different situation from any of the preceding presents itself. Aeneas has just come upon Andromache in Epirus, who thinks she sees his ghost. He reassures her in these words:

Vivo equidem, vitamque extrema per omnia duco;
Ne dubita, nam vera vides.

Then, after a pause, he goes on to question her about herself:

Heu! quis te casus delectam coniuge tanto
Excipit? etc.

iii. 640 is somewhat similar in situation to the last instance. Ache-menides has just uttered a terror-stricken warning to Aeneas that he flee from the proximity of Polyphemus, and after the broken line which ends this warning he goes on more quietly to assure Aeneas that there are many other monsters hereabouts of the same sort. vi. 835 may be cited in this connection as a similar instance of emotional pause.

It may be claimed that vii. 760 is followed by a sympathetic pause before the narrative proceeds:

Te nemus Anguitiae, vitrea te Fucinus unda,
Te liquidi flevere lacus.
Ibat et Hippolyti proles pulcherrima bello.

iii. 661 presents still another variety of dramatic pause. The huge Polyphemus is seen blindly feeling his way toward the sea-shore, by the help of his staff, and surrounded by his sheep:

Ea sola voluptas

Solamenque mali. . . .

and now, after a few minutes have elapsed, he reaches the water and bathes his bloody eye-socket:

Postquam altos tetigit fluctus et ad aequora venit, etc.

In iv. 503, Dido's sister, Anna, bidden to prepare a pyre on which to burn all mementoes of Aeneas, goes away to do her sister's bidding:

Ergo iussa parat.

But before the next line begins the pyre has already been built, so that even a considerable pause after the broken line would be justified. v. 653 records the end of a speech of one of the Trojan women at the burning of the ships, succeeded by the account of their frenzied actions. Similarly, v. 815 ends a speech; so also vii. 248, 455; x. 284, 876; xi. 375.

There are also a few cases of the following type: instead of the broken line being the final words of a speech, they are the introductory formula preceding a speech, such as:

Rex prior haec (viii. 469);
 Tum sic effatur (ix. 295);
 Iuppiter haec paucis; at non Venus aurea contra
 Pauca refert (x. 17);
 Quem Turnus super adsistens (x. 490);
 Cui Liger (x. 580);
 Turnus ad haec (xii. 631).

Another case illustrating the general class of broken lines seemingly for the sake of a dramatic pause is found in ix. 167. Here we have the broken line ending an eight-line passage descriptive of the camp of the Rutuli by night as they hold the Trojans besieged in their camp. Then, by a shift of scene, we find ourselves in the other camp, sharing the anxieties of the besieged Trojans. The pause necessary for this change of scene is gained in the space of the wanting half-line. Very similar to this case is ii. 468, in which the omitted half-line gives us time to shift our scene from the desperate fighting on the palace roof to the struggle at the vestibule.

Perhaps to be classed with these is ii. 66:

Accipe nunc Danaum insidias, et crimine ab uno
 Disce omnes.

A dramatic pause might well ensue here, in order to make the disclosures which are to follow the more impressive.

iii. 340 is in a class by itself; for, while it is exceedingly dramatic, and marks a painful pause, still, as has been said above, this is the only half-line in which the sense and construction are left incomplete:

Quid puer Ascanius? superatne et vescitur aura,
 Quem tibi iam Troia—
 Ecqua tamen puero est amissae cura parentis?

What a pathetic breaking of the voice, what agony of longing mother-love must be read in after that break! The whole awful scene of the sack of Troy rises before Andromache's eyes as she repeats those words—*quem tibi iam Troia*; and above all she sees in imagination her own little boy of the same age hurled to his destruction from the sole remaining tower of Troy. Whatever we may say of the other cases, we can hardly help believing that Vergil appreciated the possibilities of this situation, and intentionally left this line incomplete.

But the busy scholars and copyists of the old time were not content to let this fine line stand so. And we have such attempts to complete it as:

—peperit fumante Creusa;
—obsessa est enixa Creusa;
—natum fumante reliqui.

This theory of the dramatic pause as an explanation of the half-lines is a very fascinating one, and one which we should be glad to believe. But, setting aside entirely the authority of the traditional explanation as an objection, there are several serious objections to this theory still to be met. First, if so telling a rhetorical device as this could be so freely used in the *Aeneid*, why was it not used as freely elsewhere in epic poetry? Again, why does Vergil himself not employ it in his *Eclogues* and *Georgics*? And finally, if this theory is to be taken in explanation of the twenty-eight cases cited above, how will the remaining twenty-nine cases be explained, in none of which is there occasion for a dramatic pause?

We seem therefore to be thrown back upon the traditional explanation, or the "temporary prop" theory, in order to account for the half-lines. It would indeed be most interesting to have Vergil's revised *Aeneid*, and to see how he himself would have completed these lines.

As we study them, we can ourselves feel to some extent the difficulty which he must have felt. In most of the cases remaining to be considered, the difficulty lies in the fact that the sense is quite complete as it is, and any addition would be the merest padding, which, to a master poet, would be intolerable.

It will suffice to notice a few of these cases and to cite the rest. The first case in order of occurrence is in i. 534:

Hic cursus fuit;
Cum subito adsurgens fluctu nimbosus Orion
In vada caeca tulit, etc.

It would be very difficult to interpolate anything here so as to fill up the line, since the *cum*-clause depends directly upon *fuit*. One inferior MS, which Conington cites, does fill the line as follows:

huc cunctis [fuit ?] ire voluntas.

But, while exegetical repetition is common enough in Vergil, this case seems too weak and obvious to be considered seriously.

Again in ii. 614, we have:

Hic Iuno Scaeas saevissima portas
Prima tenet, sociumque furens a navibus agmen
Ferro accincta vocat.
Iam summas arces Tritonia, respice, Pallas
Insedit, etc.,

Here again there has been an attempt to complete the line as follows:

saevasque accendit ad iras.

In ii. 640, we read the words of old Anchises:

Vos O, quibus integer aevi
Sanguis, ait, solidaeque suo stant robore vires,
Vos agitate fugam.

And then he goes right on without apparent break:

Me si caelicolae voluissent ducere vitam etc.

The attempted completion here is:

Et rebus servate secundis.

The incomplete line in ii. 767 has been filled up by such padding as follows in the bracketed part of the line:

Pueri et pavidae longo ordine matres
Stant circum, [et crebris pulsan sua pectora pugnis],

or, as if to show how easy it is, we have another

[et tacitis implent mugitibus auras]

And ii. 787 has also been filled, much more successfully, it must be admitted, as follows:

Non ego Myrmidonum sedes Dolopumve superbas
Aspiciam, aut Graias servitum matribus ibo,
Dardanis, et divae Veneris nurus, [et tua coniunx];
Sed me magna deum Genetrix his detinet oris.

The connection is remarkably close in v. 322, where the order of the runners is being given:

Insequitur Salius; spatio post deinde relicto
Tertius Euryalus;
Euryalumque Helymus sequitur; etc

These will serve to illustrate those cases where no dramatic pause would be allowable, and hence where no explanation on that theory would stand. We cite here the remaining cases of this class not already considered: i. 636; iii. 470, 527; iv. 44, 400, 516; v. 294,

574, 792; vi. 94; vii. 129, 439, 702; viii. 41, 536; ix. 467, 520, 721, 761; x. 728; xi. 391.

Before leaving the subject of the half-lines, I wish to quote the closing words of Sellar's *Roman Poets of the Augustan Age—Vergil*, whose quotation of a passage from J. H. Newman's *Grammar of Assent* is pertinent to the foregoing discussion; for the passage uses the term, "the half-lines" in a new and somewhat misleading sense. Sellar says:

One of the greatest masters of expression among living English writers (Newman) has pointed, as characteristic of the magic of Virgil's style, to "his single words and phrases, his *pathetic half-lines*, giving utterance, as the voice of Nature herself, to that pain and weariness, yet hope of better things which is the experience of her children in every time."

There follows a collection of sample "pathetic half-lines," from which it is clear that the term is not used in the sense used in this paper, since the passages quoted are all taken from lines completed by Vergil, and most of them are themselves complete; all are selected for their supposed pathetic content.

There remains to be considered a collection of passages which give indubitable evidence of hasty composition, or at least of a failure on the part of the poet to bring all the details of his great story into harmony with each other. The lack of revision would account for the fact that these inconsistencies were left in the poem; and that they ever found their way there at all is explained by the manner of composition as a whole.

Turning again to the ancient life of Vergil quoted above, we learn that:

Aeneida prosa prius oratione formatam digestamque in XII libros particulatim componere instituit, prout liberet *quidque et nihil in ordinem arripiens*.

From this account, if true, it would appear that the whole work was sketched out in twelve parts or books, and then the poet worked out this or that part without observing the logical order. Such a method would be sure to produce inconsistencies in minor details at least.

Let us now run through the poem and consider those passages which, we may suppose, Vergil would have brought into harmony

with each other or with the whole poem had he lived to give his work the thorough revision which he planned.

The great theme in the first six books of the *Aeneid* which form a separate poem, distinct from the last six books, is the wanderings of Aeneas in search of a land where he may found a new city and develop a nation. A well-worked-out story would give a gradual increase and definiteness of enlightenment as to this destined land. Aeneas should leave his ruined city of Troy with practically no knowledge of his destination and should get his revelations gradually and by the way.

This is the case, in all but one passage, in Book iii, which is the second book in the chronological order of the development of the story. Aeneas starts out by making a mistake and trying to settle in Thrace, but is driven thence by a portent. He next obtains his first (or what Vergil should have made his first) direction, in the most general and obscure terms, from the oracle of Apollo at Delos (iii. 96):

Antiquam exquirite matrem.

This Anchises, the antiquarian of Aeneas' party, interprets to be Crete. Thither, accordingly, they go. But a pestilence compels them to give up their plans for a city here. And just as Aeneas is about to send back to Delos to inquire anew of Apollo, the Penates appear to him in a vision and tell him (163) that Italy is the land whence Dardanus, the founder of Troy, came, and that is their destined land. He is given at the same time the word *Hesperia*, "the western land;" but this direction means little more to him than the advice to direct his course toward the setting sun.

Vergil makes a very interesting point here by having Anchises remember that Cassandra had been wont to rave about Italy and Hesperia, but he had never attached any importance to her crazy talk.

Aeneas next hears of Italy from the lips of Celaeno, the harpy (254), who tells him that he will reach Italy, but only after dire suffering from hunger.

The next direction is given by Helenus in Epirus (381 ff.), at considerable length and in much detail. But after all, he adds to Aeneas' former knowledge only the fact that *his* Italy is clear around

on the other side, opposite to that part of Italy which is so near at hand; also directions as to how to avoid dangers *en route*, and how he shall know when he has at last reached the end of his wanderings, i. e., by the portent of the white sow.

So far our hero has proceeded, gaining a little light as he advanced, but still he knows nothing of the detailed features of his destined land. Notice that Helenus has made no mention of Latium or the river Tiber. This stream he has referred to, but only in the most obscure terms—*secreti ad fluminis undam*.

The first place where Aeneas has any right to know of the Tiber and Latium is in v. 730, where the shade of Anchises appears to him on the occasion of the second visit to Sicily. He tells his son to go on with the pick of his men to Italy, where he will have to struggle for the mastery with a hardy race in Latium. And in vi. 87, the raving priestess of Apollo warns him of the bloody battles which he must fight on the banks of the Tiber.

But notwithstanding this fact, Vergil makes Latium and the Tiber matter of common knowledge long before the proper revelation of these details. In the first place, in his farewell address to Helenus, (iii. 500) Aeneas says:

Si quando Thybrim vicinaque Thybridis arva
Intraro, etc.

Where has Aeneas heard of the Tiber? What right has he to be claiming that at that time as his destination? To be sure, the shade of his wife, Creusa, had told him just as he was leaving Troy (ii. 781):

Et terram Hesperiam venies, ubi Lydius arva
Inter opima virum leni fluit agmine Thybris.

But Aeneas has nowhere before iii. 500 taken any account of this direction. He has acted in seeming utter ignorance, or in actual utter disregard of it. And, besides, Creusa's revelation is itself entirely out of harmony with the theory of the gradual development of revelation.

Again, not many days after leaving Helenus, and with no opportunity to gain new light, we find Aeneas calmly telling his men shipwrecked on the coast of Africa (i. 205):

Tendimus in Latium, sedes ubi fata quietas
Ostendunt;—

again without logical warrant. And, also without warrant, we find old Ilioneus begging Dido to let his band fit out their fleet (i. 554):

Si datur Italiam, sociis et rege recepto,
Tendere, ut Italiam laeti Latiumque petamus.

And in some unwarranted way Dido, too, knows about Latium. In her pitiful speech to Anna she says she wants Aeneas not to think that she asks him altogether to give up his fated plans (iv. 432):

Nec pulchro ut Latio careat regnumque relinquat.

And finally, to quote one more instance of Vergil's assumption of a knowledge on Aeneas' part to which he had not a logical right, we find Aeneas, in his prayer to his father's spirit, using these words (v. 82):

Non licuit finis Italos, fataliaque arva,
Nec tecum Ausonium, quicumque est, quaerere Thybrim.

The attitude, then, of the first, second, and fourth books (and there is a single lapse in the third), in the matter of the logical development of Aeneas' knowledge of his destined land, is seen to be at distinct variance with that of the third, fifth and sixth. It is as if, as Heinze puts it, Vergil only gradually came to realize that this uncertainty as to the promised land would greatly enhance the interest of the poem, and that the books which do not favor this idea were written before he finally adopted this *motif*.

The evidences of incompleteness that remain to be noticed are of considerable interest and weight when taken in connection with those already given. They may, however, be passed over with a brief mention.

In ii. 567 ff., Helen is hiding in the temple of Vesta, in abject terror, not alone of the outraged Trojans, but also of the Greeks and especially of her deserted husband; but the story of the murdered Deiphobus in vi. 511 ff. shows her to have been a very different Helen on that night. According to this account, she had been hand in glove with the Greeks in their plot for the fall of Troy, and she it was who had raised a signal torch that night to let the Greek fleet know that all was in readiness. And, so far from fearing Menelaus, she had herself helped him to murder the hapless and trusting Deiphobus. It is but fair to add that the authenticity of ii. 567-88 is denied by many eminent Vergilian scholars.

In vii. 116 ff. the Trojans have eaten up their food and the flat cakes as well on which the food had been placed. Whereupon Ascanius innocently remarks: "Why see! We have eaten up our very plates!" At this Aeneas, in great excitement cries that now he knows that his wanderings are at an end, for *his father* had told him that when this strange thing should happen, i. e., that hunger should force them to eat their plates (or tables), then he might know that his journey was done and that he had reached the place where he might build his town. But this statement is at variance in two particulars with Book iii. For it was Celaeno who had given the prophecy of the horrible hunger (ll. 255 ff.), and she had given no promise, except by the merest inference, that that act should mark the end of his journey. Vergil referred to this Celaeno prophecy again a little later on where Helenus comforts Aeneas by saying that the fates would find a harmless way of fulfilment.

In viii. 36 ff. the Tiber god appears to Aeneas in a dream and promises him the portent of the white sow with thirty young. This portent is to serve the double purpose of proving to Aeneas that the appearance of the god was real and not a mere empty vision, and of serving as a prophecy of the thirty years that would elapse before Ascanius should found Alba. But in iii. 388, Helenus had promised this very same portent to Aeneas, and with him it was to be merely an indication that Aeneas had reached the end of his journey.

In x. 68, Juno, in a biting reply to Venus in a council of the gods, says: "Suppose Aeneas did come to Italy, driven by the fates and the ravings of Cassandra, etc.;" whereas those very ravings of Cassandra, as referred to in iii. 183, had been utterly disregarded by the Trojans.

A final instance of the clashing of two passages is found in x. 83, where, in the same speech, Juno charges Venus with changing the fleet of Aeneas into water-nymphs. But this transformation had been effected, not by Venus, but by Cybele, as described in ix. 107 ff. Just before this, in lines 80 ff., Jove is represented as promising Cybele, at the time when Aeneas was building his fleet at Ida's foot, that the ships made of her sacred pines should never be destroyed. In self-defense Vergil might well reply to this last charge of in-

consistency that he remembered perfectly well that he had made the transformation the act of Cybele, but that it was entirely in keeping with the rôle of Juno to distort the facts and charge this act to Venus.

There is an inconsistency in the action of the Tiber god at the end of the ninth book in graciously saving the life of Turnus after having so stoutly espoused the cause of Aeneas (viii. 36 ff.).

The remaining cases are of very minor importance; they consist mostly of references to some event or prophecy to which the poet had made no previous reference by way of preparation. For instance, in iv. 351, Aeneas speaks to Dido of being warned and terrified by nightly visits of Anchises' shade; whereas these visits have not been previously mentioned in the story, and in the sixth book Anchises knows nothing of them. In vii. 195, Latinus addresses the Trojans as *Dardanidae* on his first meeting with them, although they had just been reported to him merely as approaching strangers, and he could have had no knowledge of their real names. In viii. 340, a most important prophecy is referred to in a very incidental way—the statement that the prophetic Carmentis had been the first to prophesy of the greatness of the family of Aeneas and of the glorious Pallanteum. Conington, in commenting on this passage, says: "It is a strange instance of Vergil's habit of introducing things incidentally, if indeed we are not ready to call it a proof that he had not thoroughly digested the materials of his story, as we should have expected that more stress would be laid on a prediction like this."

Again in viii. 524 ff., as Aeneas and Evander are planning their part in the approaching conflict with Turnus, there comes a portent of flashing and clanging armor in the sky. The rest are frightened, but Aeneas recognizes the portent as from his mother and adds:

Ego poscor Olympo.

Hoc signum cecinit missuram diva creatrix.

But, so far as the previous story goes, no such promises had been given. Another such assumed promise is referred to in viii. 612, where Venus brings to Aeneas the suit of divinely wrought armor, and says:

En perfecta mei *promissa* coniugis arte,
Munera.

And finally, in x. 8, Jove says to the gods in council assembled:

Abnueram bello Italiam concurrere Teucris,

whereas this statement has nowhere else been made in the poem.

I cannot end this paper without first offering a most humble apology to the shades of the gentle Mantuan for daring to pick flaws in his to us so well-nigh flawless poem. Its few faults he had it in his purpose to amend by three long years of patient toil; the abounding perfections are due to the ten years of his life which he actually gave to the production of this his greatest work.

O light and glory of the race who sing!

Let it avail me that with love extreme

And zeal unwearied, I have searched thy book:

Thou my choice author art and master, thou.

[The author has not acknowledged indebtedness to Heinze because the material upon which this article is based was collected independently and before the work of the German scholar appeared.]